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301 of bamboo fastened together at one end on the flat side by binding with string, the free ends being sharpened to form the teeth of the comb. If the fastened end is ornamented with beads sewed on in patterns, the comb is called *lisemulo* (*lu-semula*, to comb). *Lisemulo lia chinguembete* from *lu-nguembete*, to be sticky, is the name of a small comb worn purely for ornament. On either side of the base of this comb, pieces of wood variously shaped are glued with the sticky juice from the root of the *chinguembete* tree. In this way, a sort of inlay is produced. Pieces of tin cans are sometimes substituted for wood. Women occasionally wear in their hair the small *chiavalo* knife used for tattooing and shaving.

302 The native takes readily to perfumes of European introduction, but previously he was [177] not an entire stranger to the use of such essences. *Mboka*, the bulbous root of a kind of grass which grows near water, contains some aromatic principle which has a pleasant odor. The stem is bent around and fixed into the bulb; this is then covered with beads and slung around the neck. *Mtungwe*, the Mlanje cedar, is also used, as well as the fruit of a shrub called *chitungwe*. These substances are scraped into the castor oil used for anointing, and give it a pleasant odor.

No pigments are used on the body. As a sign of great rejoicing, the head and face and perhaps the whole body are covered with ashes, but the natives do not even paint the face with flour on ceremonial occasions.

301 Bands of beadwork are worn around the head, either as a simple band or a band finished off with a bunch in one spot, or with a tassel. Finger rings are worn made of ivory, eland hoof and horn, lead, and iron wire. There is also a great variety of bracelets and anklets, a list of which is given below.

Chipemba: made of plaited grass, worn chiefly by little girls and women who cannot afford more expensive bracelets. As many as half a dozen may be worn on the wrist.

Likungulu (pl. *makungulu*): single circles of solid brass, one half to three quarters of an inch in diameter, worn by women usually as anklets, one or two on each limb. They may still be seen on some of the old women, but as they cause much discomfort, they have gone out of fashion. A man used to be very proud to see his wife adorned with so much wealth and she was content to be so hobbled by her vanity. The hammering up and pulling open of the *likungulu* circle in order to remove it cost a fowl.

Chilungu: a brass bracelet of small calibre; *ilungu* (pl.) signifies a spiral cylinder made from the same thick brass wire covering the entire forearm.

Likwinjili: like *chilungu* of thin brass or iron wire, worn on arms and ankles.

Ching'onde: a bracelet of fine brass wire wound round a circular core. All the brass comes from the coast.

Likoso: a large ivory bracelet worn by men and women.

[237] *Ulungu:* ("stiff tail hairs of an animal"), the bracelet made of the tail hairs of the elephant or the gnu.

Likhoko: the bracelet made from elephant hoof.

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Women stick on a small spit a pretty green and white beetle, one of the *Cetoniidae*. The free end of the spit is then held between the teeth. At different positions on the stick, the burning of the impaled insect gives rise to different notes. The beetle is named *chingwengwengwe* or *chinsenseni* (*sensenire*, Chin.). The wing-covers of another beetle, *matochefeche*, a *Lamellicorn*, are used by women for the making of a musical instrument. The wing-covers of some twenty of these insects are threaded on a string arranged round the shoulders and feet of the player as she sits on the ground. The string on each side, as it passes from the shoulder to the foot of the same side, is plucked by the fingers of the opposite hand, different notes being obtained by different degrees of tension put on the string by pressure with the feet. The wing-covers give a buzzing quality to the notes which all natives like.

Mention should also be made of the horn, *lipenga*, commonly made of a long piece of reed or bamboo with a trumpet-shaped end, made out of a portion of a gourd. Antelope horns are also used. The horn is blown on journeys.

Dancing. Dancing among the Yao, as among many other peoples, is the outcome of the pleasure experienced in rhythmical movements. The first accompaniment was probably the clapping of hands to mark time, followed by some exclamatory sounds more or less prolonged and occurring at regular intervals. Later, there was probably some refrain and, later still, drums were added to mark time, and songs formed an additional accompaniment. I believe that, here, dancing has always been an expression of pleasure and happiness and has been secondarily introduced at many ceremonies. In the majority of cases, such ceremonies were occasions of joy, the only exception being at funerals, but there I think their introduction was rather as a means of passing the time and avoiding silent brooding than as any real part of the rite.

The names given to various dances indicate their time or rhythm, and are, therefore, comparable to our own words, waltz, two-step, etc. There may be a number of airs for each time, and many sets of words to each air. The time may be given by clapping only, or by the addition of drums. Anyone acquainted with these dances, hearing drumming in the distance, can at once recognise the dance that is going on.

The drums which are used at dances (Pl. XXII), are made of a hollowed-out log of wood with a skin tambour stretched over the mouth of the drum and fixed by wooden pegs. On the tambour is smeared a layer of beeswax. The tambour is tightened by warming over a fire, so that the correct note is obtained; a fire is always kept burning close to the spot where drums are being played.

Likuti: a drum shaped somewhat like a native flour mortar, three to six feet high with the tambour one to two feet in diameter. The drum usually lies on the ground, the player sitting on the barrel of the drum, or he may have it suspended from him by a cord, the body of the drum dragging on the ground between his legs. It is played with both hands and gives a deep, resonant note, "*ñ, ñ, ñ*" (Pl. XXII, figs. 12, 13).